JAPANESE
SCREEN PAINTINGS

BIRDS · FLOWERS
AND ANIMALS

MUSEUM OF FINE ARTS · BOSTON

JAPANESE

SCREEN PAINTINGS

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CATALOGUE OF
A SPECIAL EXHIBITION OF

JAPANESE SCREEN PAINTINGS

BIRDS · FLOWERS AND ANIMALS

FROM THE COLLECTION IN
THE MUSEUM OF FINE ARTS
BOSTON

BY ROBERT T. PAINE, JR.
ASSOCIATE, DEPARTMENT OF ASIATIC ART

MUSEUM OF FINE ARTS · BOSTON
1935

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Foreword

Of the several Departments of the Museum the preeminent one is certainly the Asiatic. To say so is not a slur on the other Departments but merely to state what is generally regarded as a fact, that the Asiatic collection is on the whole the best in the Occident. Certainly the collection of Japanese screen paintings is the finest and largest outside of Japan. Naturally it is impossible to keep on exhibition anything like the whole collection and it is planned, therefore, to hold a series of exhibitions which in the aggregate will show the strength of the group. For the first of these exhibitions, from December 17, 1935, through February 2, 1936, the subject of birds, flowers, and animals has been chosen.

The unusual importance of the Asiatic collection the Museum owes to a number of enthusiasts, several of whom brought together collections and assisted the Museum at a time when great works of art could be collected at comparatively little cost and when few people were aware of their intrinsic worth. Nowadays, with unlimited funds, it would be impossible to build up a collection of similar importance, since objects of this quality would never be allowed to leave Japan.

Chief among the friends of the Museum to whom we shall always be indebted were Ernest F. Fenollosa, William Sturgis Bigelow, and Charles Goddard Weld. It was their wisdom and courage, fine taste and independent judgment, and their public spirit that made this remarkable collection possible. Professor Fenollosa was the enthusiastic critic and art historian who first aroused serious interest in Western countries in the classic art of Japan. Dr. Bigelow, a physician because he had made himself one at the request of his physician father, practically abandoned his profession to spend years in Japan, following Professor Fenollosa, and to become with him an ardent buyer of the classic art of Japan. Dr. Weld bought the collection formed by Mr. Fenollosa and bequeathed it to the Museum in 1911, though most of it had been housed in the Museum since 1890. Much of the Bigelow Collection, too, was already in the Museum by 1894. The fact that in the first exhibition of fifty-four screens twenty-four come from the Fenollosa-Weld Collection and nineteen from the Bigelow Collection will show how much the Museum owes to these men. Of course, important additions have been made since then including, in the present exhibition, a pair of screens by Sōtatsu given by Mrs. W. Scott Fitz, and a set of four sliding panels, the gift of Denman W. Ross.

It is hoped that by these exhibitions the public of the City of Boston, already proud of the Asiatic collection in its Museum, will get a more intimate knowledge and an even deeper appreciation of the richness of the material within our gates.

George H. Edgell, *Director*

Introduction

SCREEN painting as we know it today is essentially a Japanese art. There had been screens in ancient China, early types of which exist in the Shōsōin Treasury at Nara. The Japanese, however, adopted the use of paper-hinged screens from Korea. But the form of a pair of screens with a right-handed and a left-handed composition creating a single complete design is a development which finds its highest evolution in Japan. The composition required by this generous though delimited space can be differentiated from that of paintings suited for the sliding panels which often surround a Japanese room and which demand less compact or more freely flowing designs. A frequent disposition of screens is to place one half of the pair in each of the opposite corners at one end of a room.

Screens by Japanese artists existed from the Fujiwara period (897–1185) onward. Their use in the early periods was largely religious. In the Ashikaga period (1392–1568), however, their use became domestic and far more general. The greatest age of screen paintings came in the Momoyama period (1568–1615) with the introduction of backgrounds in gold leaf which was an elaboration of a technique in partial gold dust which had sometimes been employed before. In the whole range of the history of art there has seldom been evolved a form more splendid than that of this Momoyama age where brilliant colors are used against an equally brilliant background. In design and in scale the art of this period corresponds with that of the High Renaissance in Italy. It is the culmination and perfection of a type of design which may be traced back to Chinese sources of the Sung period (960–1280) but which by this time is as strictly national as was that of the Venetians, though in either case the subject matter might be drawn from classical material.

The present exhibition from December 17, 1935, through February 2, 1936, contains a selection of screens showing Birds, Flowers, and Animals. It is to be hoped that it may be followed later by exhibitions of screens depicting Figures and Landscapes. It has seemed more profitable for general study purposes to make the division by subject rather than by artist, in the first place because the Museum collection rarely contains more than one pair of screens by one artist, and secondly because Japanese artists had at their command a wide variety of techniques for treating different subjects. It also happens that in the majority of cases where the Museum is fortunate enough to possess two or more pairs of screens by a single artist, the themes and techniques are similar. In the present exhibition there are shown two pairs of screens of animals in ink by Tōhaku (1539–1610) and two pairs of screens of flowers in brilliant colors by Sōtatsu (?–1643).

Of the fifty-four screens which compose the exhibition twenty-four come from the Fenollosa-Weld Collection and nineteen from the Bigelow Collection. In several instances Fenollosa and Bigelow each acquired one half of a pair of screens, a circumstance which is to be accounted for by their friendship and common purchasing. Fenollosa has published many of these screens in his *Epochs of Chinese and Japanese*

Art, a book in which one of the major themes was to prove the continuity of the Kano school from the art of the Sung period in China. Hence it is to be expected that the screen collection should show a strong bias toward the Kano school. This school began with Masanobu, but it was his son, Motonobu (1476–1559), who turned the Chinese tradition into a Japanese art language and laid the foundations for a school which lasted late into the nineteenth century. The exhibition includes a panel attributed to Motonobu, one screen attributed to his younger brother, Utanosuke (1513–1575), one screen by his son, Shōei (1519–1592), and a pair of screens attributed to his grandson, Eitoku (1543–1590). This last artist was the originator of the style of the Momoyama period (1568–1615) and is perhaps the greatest genius of this great family. The "Dragon and Tiger" attributed to him is one of the outstanding paintings in the collection of the Museum.

It was the domination of Eitoku and the Kano school which caused Tōhaku to rebel and to seek inspiration from Sesshū (1420–1506) and more particularly from the Chinese thirteenth century artist, Mu-ch'i. Tōhaku and Sesshū are both represented by paintings of monkeys. A pair of screens of a "Dragon and Tiger" also by Tōhaku is one of the most vigorous compositions shown. The school which Tōhaku founded is further illustrated by works of his immediate followers, Sōya and Sakon.

Sōtatsu was an artist of the Momoyama period who created a new style, not by returning to the fifteenth century with its Chinese Renaissance, but by going back to the ancient scroll tradition of medieval Japan. It is still an undecided problem whether the credit for being the originator of the decorative school belongs to Sōtatsu or to Kōetsu (1558–1637). In either case it was Sōtatsu who had the more important share of influence on the later development of the school.

The Kano tradition did not stop with Eitoku. There are shown a screen of "Falcons" attributed to his adopted son, Sanraku (1559–1635), and another screen in the style of Sanraku's adopted son, Sansetsu (1589–1651). These artists created the Kano style as it developed in Kyōto during the seventeenth century. By this time other divisions of the Kano school had started in Edo, the feudal city of Tōkyō. Sūsetsu (1736–1804) is a late artist of one branch of the Kano school whose work though conventional shows much originality and humor.

The eighteenth century was a period of many new experiments in art. In the work of Shōhaku (1730–1783) we see a conservative die-hard who would have liked to turn the clock back to the fifteenth century. The true line of continuity is carried on in the school of naturalism which was created in Kyōto by Ōkyō (1733–1795) and Goshun (1752–1811). The latter is represented by a pair of screens in which he has collaborated with four others of his school. In Sosen (1747–1821) we see a specialist in the painting of monkeys who typifies another tendency of this century, which was the rise of subject specialization. The other dominant tendency of the century, which was toward the later art of China, is not adequately represented in the Museum collection. There is only one example in the work of Shūki (1785–1862).

Works by two little known artists, Tomonobu and Gessan, have been identified for the first time.

Taken as a whole the first of these exhibitions affords a remarkable opportunity for the study of the Japanese art of screen painting, both in its highest achievements and as a development of the artistic traditions of a nation.

The word "screen" is broadly used to include screens proper, *fusumae* or sliding panels, and *haritsukee* or wall paintings on paper. The fifty-four screens are made up of eighteen pairs of six-fold screens, ten single six-fold screens, one pair of two-fold screens, four single two-fold screens, and parts of two *fusumae*.

In measuring screen panels the width is taken from an inner panel, not from end panels which are slightly narrower.

Because the Japanese count a person's age as one year at birth, there is a difference of one year as given in the Japanese and Western reckonings.

Period dates conform with those adopted by the Art Research Institute of Tōkyō:

Ashikaga	1392–1568
Momoyama	1568–1615
Tokugawa	1615–1867

Descriptions

1. a, b Falcons and Monkeys

SESSHŪ 1420–1506 Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome

Signed: Biyō Sesshū shichijū-ni no natsu kore wo tsukuru—Sesshū of southern "Bi" (Bitchū province) made this in his seventy-second summer, i. e. in 1491. Pl. A, no. 1

No seal

H. 1.606 W. .610

Reg. No. (a) 11.4140, (b) 11.4141, Fenollosa-Weld Collection

Ref: Ernest F. Fenollosa, *Epochs of Chinese and Japanese Art*, vol. II, 1921, p. 86, says these screens "came from the collection of the Tokugawa princes of Kishu." *Meihin Sōran*, pt. 4, Nov. 1920

Sesshū is generally given first place among the famous artists that make the fifteenth century in Japan as great a Renaissance as that occurring in Italy during the same century. He was born in Akahama, Bitchū province, and very early in life was trained to become a Zen priest. On arriving in Kyōto he settled in Shōkokuji temple where he studied under the Zen priest-painter Shūbun. About 1467 he made a trip to China where he stayed some three years. This trip does not seem to have influenced his art, for his style had already been founded on the Sung (960–1280) tradition as it was represented in the Shogunal collection in Japan. In China the artists of the Ming period (1368–1644) were painting in a very different manner. On his return to Japan he found that Kyōto had been almost completely destroyed in the Ōnin wars (1467–1477). This is perhaps one reason why Sesshū spent most of the rest of his life further south. His retirement also accounts in part for the predominance of the rising Kano school in Kyōto.

This pair of screens is not painted in the Chinese Northern tradition that Sesshū usually followed, but in the Southern style of Mu-ch'i of the thirteenth century. This is especially noticeable in the long, soft strokes of the rock drawing. Sesshū's signature is placed on the inside edge of each screen, a location which is unusual but which follows the precedent of the Mu-ch'i signatures of the famous Dragon and Tiger *kakemono* of Daitokuji temple.[1] In style of writing these Sesshū signatures seem closely related to those of Marquis Hosokawa's album of Sesshū landscapes.[2]

2. Spaniel

MOTONOBU (?) 1476–1559 Kano School

Paper *fusuma* panel, color

No signature or seal

H. 1.487 W. .825

Reg. No. 11.6557, Bigelow Collection

Said to have come from Daitokuji temple

[1] *Nippon Kokuhō Zenshū*, vol. 47, 1931, pl. 936

[2] *Sesshū Sansui Jō*, 1910

Motonobu was the eldest son of Kano Masanobu, the founder of the Kano school. It was due to the strength and versatility of his genius that the Chinese traditions which had been handed on to Masanobu from Shūbun and Josetsu became adapted to the Japanese spirit. So solid and national was this foundation that for over three centuries the Kano school was the great academy of art training. In the latter part of the Ashikaga period, when civil wars had decentralized Japanese culture, it was the long life and sound teaching of Motonobu which made possible a continuity of tradition whereby the artists of the Momoyama era (1568–1615) did not have to suffer the loss of what the fifteenth century had achieved. Motonobu even prepared the way for the Momoyama age by his use of strong colors and naturalism. Some critics attribute the union of ink and color techniques in Motonobu's art to his marriage with the daughter of Tosa Mitsunobu. Motonobu, however, had the title of *Edokoro no Azukari* (Keeper of the Bureau of Painting), which seems to prove that there was in his day no Tosa artist worthy of carrying on this title which was customarily bestowed by the Emperor on an artist of the Tosa family.

The "Spaniel" is one of the fine examples of the early Kano style in the Museum collection. Unfortunately its attribution cannot be proven. We must also remember that Gyokuraku,[1] an artist of the same time and school, had a reputation for being so close to Motonobu that many of his unsigned works passed for those of his master. The same is true of the works of Motonobu's younger brother, Utanosuke. But the precision of brushwork in the "Spaniel" speaks for Motonobu himself rather than for any of his pupils. In design this painting would seem to have some work by the twelfth century Chinese artist, Mao I, for its prototype.

3. Ducks, Pine, and Bamboo

UTANOSUKE (?) 1513–1575 Kano School

Six-fold paper screen, color and partial gold dust

No signature or seal

H. 1.553 W. .602

Reg. No. 11.6787, Bigelow Collection

Utanosuke was the second son of Kano Masanobu and younger brother of Motonobu. He was also called Yukinobu, but is better known by the name of Utanosuke. His most famous paintings are scenes of "Agriculture" belonging to Daisenin, Daitokuji temple.

Utanosuke worked in a style so close to his brother's that even in the seventeenth century many of his works were accepted as those of Motonobu. His dates are usually given as 1513–1575,[2] but other traditions say that he died young[3] or at thirty-nine. During one of the wars of the period he and Motonobu retired to Miidera temple, Ōtsu, and made their living by painting fans.

The screen of "Ducks, Pine, and Bamboo" is a good example of the early Kano style. The brushwork is distinguished though not quite as masterly as in the "Spaniel," no. 2, attributed to Motonobu.

[1] *Kano-ryū Taikan*, 1912

[2] *Masterpieces Selected from the Fine Arts of the Far East*, vol. IV, 1913, p. 107

[3] *Tansei Wakagi Shū* (originally written before 1662) in *Nippon Garon Taikan*, vol. II, 1929, p. 940

4. Fowls, Flowers, and Pines

SHŌEI 1519–1592 Kano School

Six-fold paper screen, color

Signed: Shōei hitsu Tanyū—Shōei's brush, Tanyū. Pl. A, no. 2

Seal: Hōgen Tanyū. Pl. A, no. 2

H. 1.516 W. .620

Reg. No. 11.4347, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 103

Shōei, also called Naonobu, was the third son of Kano Motonobu but was adopted by his brother, Yūsetsu Munenobu, the eldest son of Motonobu, and hence was in the direct line of descent in the Kano family. He carried on his father's tradition into the Momoyama period. His dates are usually given as above or as 1504–1583.[1] According to another record[2] he died in 1596. His art lacks the genius shown by his father, Motonobu, and by his son, Eitoku, but he must have been important as a teacher and transmitter of the Kano traditions.

The authorship of this screen is vouched for by Kano Tanyū (1602–1674), the great grandson of Shōei.

5. a, b Horses in Stables

TOMONOBU active c. 1565 Kano School

Pair of six-fold paper screens, slight color and gold dust

No signature

Seals: Tomonobu. Pl. A, no. 6

H. 1.271 W. .507

Reg. No. (a) 11.4449, Fenollosa-Weld Collection; (b) 11.6835, Bigelow Collection

Tomonobu is an almost unknown artist. One tradition[3] states that his works are in the style of Motonobu and that he was said to be identical with Gyokuraku. His seal is sometimes included among those ascribed to Masanobu.[4] Perhaps the most trustworthy account is one which says that nothing is known of his family and that he was a pupil of Kano Motonobu who worked from about 1558 to 1569.[5] All these traditions agree in making Tomonobu an artist of the Kano school. These screens are further evidence that Kano artists of the sixteenth century had already assimilated the Tosa style.[6] The representation is divided into spring and autumn scenes. The screens are in bad condition and the seal is barely visible.

6. a, b Dragons on Waves

ANONYMOUS 16th century, middle Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome and faint color

No signature or seal

H. 1.434 W. .548

Reg. No. (a) 11.4118, (b) 11.4119, Fenollosa-Weld Collection

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[1] *Kokka*, no. 30, Mar. 1892

[2] *Gaka Fumbo Ki* in *Nippon Garon Taikan*, vol. II, 1929, p. 2048

[3] *Koga Bikō*, vol. III, 1912, p. 1750

[4] *Kokon Shoga Kantei Benran*, vol. V, 1855, p. 69

[5] *Nippon Shoga Meika Hennen Shi*, vol. III, 1914, p. 120

[6] For a similar example of about the same period see *Kokka*, no. 420, Nov. 1925

In comparison with other paintings of dragons in this exhibition, the present pair differ both in execution and in treatment of subject. There is immense virility throughout. The scales of the dragons are drawn with more detail than is usual and give a slippery appearance appropriate to a deep sea creature. The conception is closely related to the familiar ascending and descending dragons, a subject popular both in the Ashikaga and later periods. It has seldom been handled on this grand scale. Although it is not possible to ascribe these screens to any particular artist, they seem to date from the end of the Ashikaga period (1392–1568) and are the work of an unknown master. One sheet of paper in the right-hand screen showing waves has been entirely replaced.

7. a, b DRAGON AND TIGER

EITOKU (?) 1543–1590 — Kano School

Pair of six-fold paper screens, ink monochrome

No signature

Seals: Kuninobu (i.e. Eitoku). Pl. A, no. 5

H. 1.502 W. .640

Reg. No. (a) 11.4445, (b) 11.4446, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 69. Here this pair of screens is said to be in "Nōami's later manner." *M. F. A. Bulletin*, Feb. 1912

Kano Eitoku, son of Shōei and grandson of Motonobu, originated a new and magnificent style of wall decoration in an age of castle building which began with the Azuchi castle of Nobunaga and culminated with the Juraku palace and the Momoyama castle of Hideyoshi. The use of a gold ground, strong colors, and an immense scale is the scheme of design which he and his school followed. His work in ink is best represented by sliding panels at Jukōin, Daitokuji temple. Accepted works in color by Eitoku are rare but parts of the wall decorations at Chishakuin temple are often attributed to him and are certainly the finest surviving examples of Momoyama painting on a large scale.

The "Dragon and Tiger" paintings would appear to date from the early part of the Momoyama period (1568–1615). The treatment is that of a Kano artist. The softness of technique suggests some of the qualities of Shōei, but in range of ink tone and in depth of feeling these screens out-distance the known works of Shōei, and make an attribution to Eitoku the more credible. Another pair of Dragon and Tiger screens in ink, attributed to Eitoku, is in the collection of the Imperial School of Art, Tōkyō.[1]

From the top to the bottom of each panel in these screens there are three and a half rows of paper instead of the usual five. Furthermore, each row consists of two parts joined vertically in the center of each panel.

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[1] *Kokka*, no. 13, Oct. 1890, and no. 123, April 1900. These cannot be by the same artist who painted the pair of screens in the Museum collection. The latter seems the earlier work. A third pair of Dragon and Tiger screens in ink attributed to Eitoku, shown in *Kokka*, no. 142, Mar. 1902, is probably the work of an artist of the Hasegawa School

8. a, b Dragon and Tiger

TŌHAKU 1539–1610 Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome

Signed: Ji Sesshū go dai Hasegawa Hōgen Tōhaku hitsu, Rokujū-has-sai—the brush of Hasegawa Tōhaku, Hōgen (a Buddhist title), five generations from Sesshū, at sixty-eight, i.e. in 1606. Pl. A, no. 3

Seals: upper—Hasegawa. Pl. A, no. 3

lower—Tōhaku. Pl. A, no. 3

H. 1.534 W. .575

Reg. No. (a) 11.4808, Fenollosa-Weld Collection; (b) 11.7073, Bigelow Collection

Ref: M. Anesaki, *Buddhist Art*, 1915, pl. XLIII; O. Kümmel, "Ostasiatische Malerei im Museum of Fine Arts in Boston," *Zeitschrift für Bildende Kunst*, Band XXI, Heft 2, Nov. 1909

Hasegawa Tōhaku came from a family of dyers in Noto province. He is said to have studied under Shōei or under Eitoku in Kyōto. The former seems the more credible tradition. He led a revolt against the Kano school. By calling himself the fifth generation from Sesshū, he claimed a different artistic lineage. His contemporary Unkoku Tōgan (1547–1618) described himself as the third generation from Sesshū. They are said to have fought out their titles legally and Tōgan is thought to have won, but both artists continued to incorporate Sesshū's name in their signatures. Tōhaku must be reckoned with Kano Eitoku and Kaihoku Yūshō as one of the three greatest artists of the Momoyama period.

The subject is handled more or less in the Mu-ch'i tradition. The influence of this thirteenth century Chinese master is strong on Tōhaku. His treatment of the design, however, is entirely in accordance with the Japanese genius for decoration.

9. a, b Monkeys

TŌHAKU 1539–1610 Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome

No signature or seal

H. 1.529—1.535 W. .594

Reg. No. (a) 11.7072, (b) 11.7071, Bigelow Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 87—called Sesson; *Encyclopaedia Britannica*, 14th edition, pl. V; *Kokka*, no. 394, Mar. 1923; *Nipponga Taisei*, vol. IV, 1932, pl. 95; O. Kümmel, "Ostasiatische Malerie im Museum of Fine Arts in Boston," *Zeitschrift für Bildende Kunst*, Band XXI, Heft 2, Nov. 1909

For biographical note see no. 8

This pair of screens is one of the most discussed paintings in the collection of the Museum, not alone because of the fame of its creator, but more because it is often thought to have formed a part of the decorations at Ryūsenan,[1] Myōshinji

[1] *Nippon Kokuhō Zenshū*, vol. 30, Sept. 1927, pl. 596

temple, other sections of which exist in Japan and are usually kept in the Kyōto Museum. There is also a legend about these monkey paintings. Lord Maeda of Kaga province had a dream in which the monkeys appeared and he cut off their long arms. Hence they have since been known as "the monkeys with the cut arms."

The height of the sheets of paper used on the Museum screens is about .594. This does not tally with that of the Ryūsenan paintings (now remounted as two *kakemono*). Examination of the paper joinings also shows that the original composition was much changed when the paintings were made into a pair of screens. In one panel six rows of paper have been used in place of the customary five. An interpolated spurious signature and seal of Sesson has been removed from the left edge of the left screen.

Other great monkey paintings by Tōhaku belong to Shōkokuji temple[1] and to Konchiin, Nanzenji temple.[2] Those of Shōkokuji temple seem the more closely related to the Museum example.

10. Monkeys

TŌHAKU STYLE 17th century, early — Post Ashikaga Idealistic School

Six-fold paper screen, ink monochrome
No signature or seal
H. 1.501 W. .596
Reg. No. 08.172, Gift by Special Contribution

So little is known at present about the sons and followers of Tōhaku that it is not possible to ascribe individual names to school works. Various sources[3] give Tōhaku a number of sons: Tōshū, Tōtaku, Kyūzō Nobuharu, Sōya, Sōtaku, and Sakon. Tōtaku is probably the same as Sōtaku, an artist about whom nothing is known. Tōshū is said to have painted in ink sages, monkeys, and cranes at Ryūgenin, Daitokuji temple.[4] Works by Nobuharu are known,[5] but do not suggest comparison. Sōya and Sakon are discussed in greater detail below.

The tree drawing recalls that in the paintings of Monkeys by Tōhaku in Konchiin, Nanzenji temple.[6]

11. Willows, Peonies, and Herons

SŌYA(?) 17th century, first half — Post Ashikaga Idealistic School

Six-fold paper screen, color
No signature
Seal: Kuninobu (?), i.e. Eitoku, interpolated
H. 1.542 W. .594
Reg. No. 11.7068, Bigelow Collection

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[1] *Kokka*, no. 513, Aug. 1933

[2] *Bukkyō Bijitsu*, vol. 19, Oct. 1933

[3] *Tansei Wakagi Shū*, ibid. p. 944; *Honchō Ga Shi* (originally written in 1678) in *Nippon Garon Taikan*, vol. II, 1929, p. 999; and *Koga Bikō*, vol. II, 1912, p. 923 and following

[4] *Gakō Benran*, vol. IV (originally written c. 1673) in *Nippon Garon Taikan*, vol. II, 1929, p. 1097

[5] *Kokka*, no. 521, April 1934; *Sekkai Bijitsu Zenshū*, vol. XX, 1929, pl. 8

[6] *Bukkyō Bijutsu*, vol. 19, Oct. 1933

Sōya's biography is most obscure. He is spoken of as an illegitimate son of Tōhaku in a book[1] which also states that his descendants were still living at the time it was written in 1678, so that this tradition ought to be correct. He has been identified with Sakon[2] and with Nobuharu,[3] but their works reveal different personalities. Another book makes him Sakon, and illegitimate, and adds that he is the older brother of Nobuharu and active from 1624 to 1643.[4] A recently discovered record,[5] which in some respects is not too trustworthy, calls him Sōya Tōetsu Nobumasa, second son of Tōhaku, with the common name of Shinnojō, and says that he died in 1667.

The screen of "Monkeys," no. 16, shows a continuation of the Hasegawa style in ink. Here it is possible to study the tradition in color.

12. a, b Cattle and Horses

SAKON 17th century, first half — Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink and slight color

No signature

Seals: upper—Hase [. . . .]. Pl. A, no. 4

lower—Tō [. .]. Pl. A, no. 4

H. 1.491 W. .605

Reg. No. (a) 11.6956, (b) 11.6955, Bigelow Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 108, ascribed to Kano Soshu

Sakon is one of the most difficult members of the Hasegawa family to identify. Some books mention merely a Sakon, son of Tōhaku, active from 1615 to 1623.[6] Another book speaking of a Hasegawa Sakon, active between 1615 and 1623, adds the name, Mitsuyoshi,[7] but describes his work as being in the Tosa or Sōtatsu styles. Sakon is also thought to be the same person as Hasegawa Sōya.[8] There does not appear to be any close relationship between this pair of screens and the screen attributed to Sōya, no. 11. Sakon is further identified with Hasegawa Tōchō, an artist active about 1624 to 1643.[9] Lastly there was a Hasegawa Sakon who was the master of Yamaguchi Sekkei (1644–1732).[10] Tōchō is called a relative of Tōhaku. Yet he is spoken of as independent of the Hasegawa style and as having a taste for the old masters.[11] These screens date from about Tōchō's time and agree more with the description of his style than with that of a Sakon who worked in the Sōtatsu tradi-

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[1] *Honchō Ga Shi*, ibid. p. 999

[2] *Kokon Shoga Kantei Benran*, vol. V, 1855, p. 64

[3] *Gaka Fumbo Ki*, ibid. p. 2043

[4] *Nippon Shoga Meika Hennen Shi*, vol. IV, 1914, pt. 1, p. 49

[5] *Nanaomachi Kyūki* quoted in *Bukkyō Bijutsu*, vol. 19, Oct. 1933, in an article, "Hasegawa Nobuharu, Son of Tohaku," by K. Tamai

[6] *Nippon Gajin Iden*, vol. VI, 1910, p. 687, and *Nippon Shoga Meika Hennen Shi*, vol. IV, 1914, pt. 1, p. 26

[7] *Koga Bikō*, vol. II, 1912, p. 926

[8] *Nippon Gajin Iden*, vol. III, 1910, p. 364, and *Kokon Shoga Kantei Benran*, vol. V, 1855, p. 64

[9] *Fusō Meikō Gafu* (originally written early in the eighteenth century) in *Nippon Garon Taikan*, vol. II, 1929, p. 1244

[10] *Fusō Meikō Gafu*, ibid. p. 1248

[11] *Honchō Ga Shi*, ibid. p. 1008

tion. The close similarity in the drawing of the horses in one of these screens to that in a screen by Nobuharu should also be noted.[1]

The subject appealed to the military taste. The quiet naturalistic setting shows an attitude toward this subject which is typically Japanese.

13. a, b FLOWERS

SŌTATSU ?–1643 — Kōetsu School

Pair of six-fold paper screens, brilliant color on a gold ground, details in relief

Signed: Sōtatsu Hokkyō. Pl. B, no. 1

Seal: Taiseiken (retouched). Pl. B, no. 1

H. 1.480 W. .589

Reg. No. (a) 11.4587, (b) 11.4586, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 136, these "once formed the treasure of the collection of Yanagisawa Keija, the famous artist *daimyo* of Kazusa [mistake for Koriyama], near Nara"

Nonomura Sōtatsu is today more highly regarded in Japan than his great successor, Kōrin. He was forgotten during the eighteenth century, and when rediscovered in the nineteenth century his biography was already almost entirely lost in obscurity. The present theory, in contradiction to many of the older books, states that in his early years Sōtatsu lived in Kyōto and only later served the Maeda family in Kaga province where he died in 1643.[2] It is also believed that he was in some way related by marriage to Kōetsu,[3] the founder of the decorative school and the strongest influence in the creation of his style. Sōtatsu appears to have had a son, Sōsetsu,[4] who worked very much in his father's manner. It is further agreed that Sōtatsu studied old Yamatoe scroll paintings and found in them a new source of inspiration.

The unusual word order of the Buddhist title Hokkyō, which here follows the artist's name, has been noted before,[5] but there are examples of its use on undoubted works by Sōtatsu.

For brilliant color harmony this pair of screens is unrivalled in the Museum collection. They also reveal Sōtatsu as an artist who took especial trouble about the quality of his pigments. The shell white color is rarely seen in such purity of tone. Many of the flowers are modelled in relief, a technique called *moriage*. This difficult technique is handled with the utmost dexterity. In spite of the general decorative quality of Sōtatsu's flower painting its truth to nature is most exact.

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[1] *Nipponga Taisei*, vol. IV, 1932, pls. 99, 100
[2] S. Tanaka, *Sōtatsu Hitsu Ise Monogatari*
[3] R. Fukui, *Bijutsu Kōwa*
[4] S. Tani, *Kokka*, no. 480, Nov. 1930
[5] Tanaka Kisaku, *Bijutsu Kenkyū*, vol. 23, Nov. 1933

14. a, b Poppies

SŌTATSU ?–1643 Kōetsu School

Pair of six-fold paper screens, brilliant color on a gold ground, details in relief

No signature or seal

H. 1.488 W. .601

Reg. No. (a) 11.1272, (b) 11.1273, Gift of Mrs. W. Scott Fitz

For a short biography of Sōtatsu, see no. 13

There is no signature or seal to add its weight of evidence to the authenticity of these screens. Their composition proclaims them one of the great achievements in Sōtatsu's manner. Though different in technique, their execution demands comparison with the "Flower" screens signed by Sōtatsu, no. 13. The latter are done with thick colors, while here the colors are applied thinly and allow the gold ground to shine through. But the colors used, the quality of the pigments, the fidelity to nature shown in the working out of the composition, and the design itself are all consistent with an attribution to Sōtatsu himself.

An old label on the back of one screen states that the "Poppies" were presented by a Lord Maeda to Tentokuin temple, Kōyasan. In 1622 an older temple was renamed Tentokuin in order to house the ashes of Lady Tentokuin, the wife of Maeda Toshinaga (1562–1614). She was the second daughter of Tokugawa Hidetada. Presumably the screens formed part of the decorations given to the temple about this time.

15. a, b Chrysanthemums

SŌTATSU STYLE 17th century Kōetsu School

Pair of six-fold paper screens, full color on a gold ground, details in relief

No signature or seal

H. 1.563 W. .598

Reg. No. (a) 06.2505, (b) 06.2504, Chinese and Japanese Special Fund

Ref: *M. F. A. Bulletin*, Feb. 1907

For a short biography of Sōtatsu see no. 13

The chrysanthemum design is arranged in accordance with the Sōtatsu tradition. The details in relief are especially high and carefully done, but in places have suffered badly. The "boneless" treatment of the leaves shows the colors thinly applied so that the gold ground is visible through the color. The composition retains a certain solemnity of effect, a characteristic which declines as the Kōrin influence towards greater freedom increases. Hence it is reasonable to date these screens to the second half of the seventeenth century.

16. a, b Eagle and Falcon

CHOKUAN I STYLE 17th century Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome

Signed: Soga Chokuan Ni, interpolated

Seals of Chokuan II, interpolated

H. 1.514 W. .618

Reg. No. (a) 11.6912, Bigelow Collection; (b) 11.4809, Fenollosa-Weld Collection

The Soga lineage is almost as confusing as that of the Hasegawa family. Just as Tōhaku and Tōgan claimed descent from Sesshū so, too, it is probable that the Chokuans invented a lineage that would make them descend from Soga Jasoku of the fifteenth century. The first Chokuan has left paintings dated 1596 and 1610.[1] The second Chokuan was still living in 1656 when he wrote out a family tree in connection with a set of his paintings at Hōryūji temple.[2] These dates may serve to define the period of the greatest activity of the Soga school.

The styles of the father and son were occasionally very similar. Both were famous for creating a new school of falcon painting to accord with the military taste of the time. They lived in Sakai, then a flourishing port near Ōsaka.

In style these screens come nearer to Chokuan I than to his son. The rock forms and the wave drawing are closely related to corresponding parts in the Chokuan I Dragon and Tiger screen in the collection of the Tōkyō Imperial Museum.[3]

A small rectangular piece of paper has been cut off the lower outside edge of both screens. Here must once have been the original seals. The seal used in one of these places[4] was so very narrow that several artists of the school can be excluded. Other artists like Nishimura Chokudō and Tanomura Chokuō are represented in the Museum collection and their works show different techniques. About Gyokuō almost nothing is known, but he is variously stated to have been a son or pupil of Chokuan II or a pupil of Chokuan I. In place of the name of some such little known artist there have been forged and substituted signatures and seals of Chokuan II.

17. a, b Twelve Falcons

CHOKUAN II STYLE 18th century Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome and gold dust

No signature

Seals of Chokuan I, forged

H. 1.235 W. .544

Reg. No. (a) 11.4494, (b) 11.4495, Fenollosa-Weld Collection

For a short account of the Soga family see no. 16

This pair of screens is in the manner of Chokuan II. A quality of realism, however, in the drawing of the grain of the wood and in the suggestion of cloudy atmosphere indicates a date much later than the first half of the seventeenth century. The paper also does not appear to be as old as the seventeenth century. The painting itself is finely drawn and it must be remembered that screens with this subject were always in popular demand in homes of the warrior class and that many were made to order with the spurious seals of famous artists attached.

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[1] *Sekkai Bijutsu Zenshū*, vol. XX, 1929, p. 63

[2] *Kokka*, no. 365, Oct. 1920, article on Ni Chokuan by Tanaka Toyozō and *Hōryūji Okagami*, XIV, Dec. 1914

[3] *Nipponga Taisei*, vol. IV, 1932, pls. 55, 56

[4] W. .028

18. a, b EAGLES AND FALCONS

GESSAN active c. 1615–1623 Kano School

Pair of six-fold paper screens, ink monochrome and slight gold dust

Signed: Shikibukyō. Pl. B, no. 2

Seals: upper—Genji Busō. Pl. B, no. 2
lower—illegible. Pl. B, no. 2

H. 1.252 W. .534

Reg. No. (a) 11.4142, (b) 11.4143, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 75, there attributed to Soga Jasoku

Shikibukyō is an ancient title used later as a common name. Because Soga Jasoku, a fifteenth century artist, called himself Shikibu, these screens were once ascribed to him. On the evidence of style they cannot be so early. Other artists, such as Shōkadō[1] (1584–1639), also used the name of Shikibukyō. However, the seal Genji Busō occurs in a book[2] beside a signature which reads: Kano Shikibu Chikayoshi Kyō Gessan Rinshū Koji. This Kano Gessan is described[3] as the third son of Kano Ryōfu, a great grandson of Motonobu. He was active from 1615 to 1623. At first sight these screens would appear to be the work of a non-professional painter. They belong to the tradition of hawk painting of Toki Tōbun of the fifteenth century rather than to that of Sanraku or of the two Chokuans, but the signature makes the attribution to Kano Gessan definite.

19. FALCONS

SANRAKU(?) 1559–1635 Kano School

Six-fold paper screen, ink and slight color

Signed: Kano Sanraku hitsu. Pl. B, no. 3

Seals: upper—Shuri. Pl. B, no. 3
lower—Mitsuyori. Pl. B, no. 3

H. 1.241 W. .517

Reg. No. 11.4306, Fenollosa-Weld Collection

Kano Sanraku, also known as Mitsuyori, was born in Gamō district, Ōmi province. He was the son of Kimura Nagamitsu, who was both a painter and a soldier of the Asai family. Sanraku as a boy became an attendant to the great general Hideyoshi, who noted his artistic talents and had him taught by Kano Eitoku. Soon he was adopted into the Kano family and was called Shurinosuke, hence the "Shuri" in the seal on the painting. At about the age of thirty he is said to have assisted Eitoku on a great dragon painting for a ceiling at Tōfukuji temple. Hideyoshi also commissioned him to paint in Tennōji temple, Ōsaka. When Hideyoshi's party was finally destroyed at the fall of Ōsaka castle in 1615, Sanraku fled to the Takimotobō monastery, Otokoyama. Later he was pardoned by the Shōgun Ieyasu. Returning to Kyōto he became a monk and assumed the name of Sanraku. In dragons, tigers, falcons, and horses he is said to have surpassed his master. In late life he followed the Sung and Yüan styles.

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[1] *Tansei Wakagi Shū*, ibid. p. 945
[2] *Koga Bikō*, vol. III, p. 1623
[3] *Nippon Gajin Iden*, vol. V, p. 506

Among other extant paintings of falcons by Sanraku are the fine pair of screens in the Nishimura collection.[1] One of the rooms with *fusuma* panels at Daikakuji temple is also now generally ascribed to him.[2]

20. Maple Leaves

ANONYMOUS 17th century, middle — Kano School

Six-fold paper screen, full color and gold dust

No signature or seal

H. 1.534 W. .620

Reg. No. 11.4444, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 131, there called Eitoku

The bold simplicity of design and the brilliant colors on a gold ground carry on the Eitoku style of the Momoyama period, but the brush technique does not show complete fidelity to Kano prototypes. The compactness and the scale of design in Eitoku's paintings are here replaced by a thinner composition which may also be interpreted as an advance toward naturalism. Much of the red color of the maple leaves has been retouched.

21. Willows and Herons

ANONYMOUS 17th century, middle — Kano School

Six-fold paper screen, color and silver flakes

No signature

Seal: Shinsō (?), i.e. Sōami, interpolated

H. 1.531 W. .624

Reg. No. 06.294, Ross Collection

In composition this screen harmonizes perfectly with no. 11, but in execution it is inferior. It shows no relation to the Hasegawa school nor does it suggest an artist thoroughly trained in the standards of the Kano family. It may be dated about the middle of the seventeenth century.

22. Cherry Blossoms and Peafowl

SANSETSU STYLE 17th century, middle — Kano School

Six-fold paper screen, full color on gold ground, details in relief

No signature or seal

H. 1.512 W. .878

Reg. No. 11.6626, Bigelow Collection

Kano Sansetsu (1589–1651) was the son of Senga Dōgen. About 1604 he came to Kyōto and studied under Kano Sanraku. He married Sanraku's daughter and was adopted into the Kano family. In 1647 he was given the title Hokkyō. His son, Kano Einō (1634–1700), was also an artist, but is more famous as the author of one of the earliest Japanese histories of art, the *Honchō Ga Shi*. Their styles became the standard for the later Kano school in Kyōto.

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[1] *Masterpieces Selected from the Fine Arts of the Far East*, vol. IV, pls. 242–244

[2] T. Doi, *Kyōto Bijutsu Taikan, Kaiga* pt. I, 1933, pl. 50

A screen similar in subject and treatment was included in the second sale of the Baron Fujita collection. It was attributed to Sanraku.[1]

23. Ujibashi Bridge

ANONYMOUS 17th century, second half — Kano School

Six-fold paper screen, color on gold ground, details in relief

No signature or seal

H. 1.511 W. .558

Reg. No. 06.2510, Chinese and Japanese Special Fund

This is one of the most common subjects among screen paintings. Always popular in Kyōto, the subject is famous as being included among the so-called "hundred pairs of screens" that decorated the Momoyama castle of Hideyoshi. The only signed versions known bear the signature of Hasegawa Tōhaku, but it is not certain that he created the design, which in fact goes back in prototype to the Ashikaga period. The finest known example treating this subject is in the collection of Mr. M. Mizoguchi.[2]

24. Cherry Tree in Full Bloom

ANONYMOUS 17th century, second half — Kano School

Six-fold paper screen, color on gold ground, details in relief

No signature or seal

H. 1.514 W. .601

Reg. No. 06.2511, Chinese and Japanese Special Fund

This is another familiar subject for Japanese screen paintings. Unfortunately the Museum possesses only the left screen. Sometimes the cherry tree is paired with another cherry tree,[3] sometimes with a screen of wistaria.[4] The Museum example belongs to a period before the conventional type of design had yielded to the influence of greater freedom and naturalism.

25. a, b Flower Carts

RITSUŌ (?) 1663–1747 — Kano School

Pair of six-fold paper screens, full color, gold and silver on a gold ground, details in relief, stencil work

No signature or seal

H. 1.550 W. .618

Reg. No. (a) 11.6599, (b) 11.6598, Bigelow Collection

Ogawa Ritsuō was a gifted artist, more renowned in his own day as the originator of a new style of lacquer decoration. His style in painting presents a mixture of Kano and Tosa elements. The technique of these screens accords with that of a worker in lacquer. They should be contrasted with the more usual Kano style shown in no. 26. In tradition they seem related to the wooden panel "Flower Carts" at

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[1] *Kōsetsusai Zōhin Tenkan Zuroku*, 1934, pl. 88

[2] T. Akiyama, *Momoyama Jidai Shōhei Gazu Shū*, 1929, p. 28 and plates

[3] *Kompeki Sōshokuga Shū*, vol. IV. Yukio Collection

[4] *Momoyama Byōbu Taikan*, 1932, pl. 29. Ryūkōin, Daitokuji temple

Shinnyodō temple[1] which are equally elaborate and decorative. Ritsuō might well be classed as an independent and it is not to be wondered at that the "Flower Carts" attributed to him should show great freedom of design and novelty of execution.

26. a, b Flower Carts

ANONYMOUS 17th–18th centuries Kano School

Pair of six-fold paper screens, full color on a gold ground, details in relief
No signature
Seals: undecipherable and interpolated
H. 1.670 W. .624
Reg. No. (a) 11.6746, (b) 11.6745, Bigelow Collection

These screens have been attributed to Tsuruzawa Tanzan (1655–1729). The design is good and, as many examples of "Flower Carts" by Kano artists are known,[2] the school is also certain. In execution it is to be doubted whether the general weakness of brush stroke is consistent with the fame of Tanzan, who was one of the best pupils of Kano Tanyū (1602–1674).

Another pair of "Flower Cart" screens, no. 25, is executed in a far more meticulous technique and reveals a different tradition. The subject was a popular one, being frequently used for the sliding wooden panels in corridors. It has been claimed that examples of this subject were among the "hundred pairs of screens" of the Momoyama castle, but none so old as the Momoyama period are now known. The treatment is that of the Kano school of Edo.

The seal on each screen appears to be painted rather than stamped. It consists of a circle with two ribbon-like appendages pointing upward from the lower edge. Normally seals are placed on the outside end panels of a pair of screens. Here the seals occur on the extreme left panel of each screen.

27. a, b Spring and Autumn Flowers

SHIKŌ STYLE 18th century, first half Kōetsu School

Pair of six-fold paper screens, full color, ink and faint gold wash
No signature
Seal: Iryō i.e. Kōrin, interpolated
H. 1.542 W. .624
Reg. No. (a) 06.2502, (b) 06.2503, Chinese and Japanese Special Fund
Ref: *M. F. A. Bulletin*, Feb. 1907

Watanabe Shikō (1673–1755) at first studied under a Kano artist, but later followed Kōrin. He was a retainer of the Konoe family and served Prince Iehiro. His style is not as essentially decorative as that of Kōrin and shows a taste for naturalism which accounts for the esteem in which Ōkyō held Shikō.

The drawing of the flowers and trees does not quite equal that in the known works of Shikō. Parts of the design, the persimmon tree and the tree peony, are repeated on a pair of screens attributed to Kōrin.[3]

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[1] *Momoyama Byōbu Taikan*, Sept. 1932, pl. 39

[2] *Kokka*, no. 369, Feb. 1921—by a pupil of Kano Tanyū; *Momoyama Shōheiga Shū*, 1931, pl. 10—attributed to Kano Tsunenobu; *Nippon Kachō Mei Ga Shū*, Dec. 1933, pt. I, pl. 3—attributed to Kano Ryōkei

[3] *Magazine of Japanese Art*, Mar. 1898, no. 10, in the collection of Mr. E. Naoki

28. Spring and Autumn Flowers

ANONYMOUS 18th century, first half — Kōetsu School

Four *fusuma* paper panels, full color on gold and silver ground, details in relief

No signature or seal

H. 1.685 W. .690

Reg. No. 17.805–17.808, Ross Collection

These *fusuma* panels must have been part of a very splendidly decorated room. The design follows the Kōrin tradition, but the execution is flat and hard, resembling that of the worn-out Tosa school. The generally feminine character of the work is doubtless evidence that these paintings are the work of some Kyōto artist.

29. a, b Lions

SŪSETSU 1736–1804 — Kano School

Pair of six-fold paper screens, ink monochrome on gold ground

Signed: Sa Sūsetsu ga. Pl. C, no. 1

Seals: Hyakunen Samman rokusen jitsu—a hundred years [equal] thirty-six thousand days. Pl. C, no. 1

H. 1.565 W. .605

Reg. No. (a) 11.4371, (b) 11.4370, Fenollosa-Weld Collection

Sūsetsu was the son of Sawaki Sūshi (1707–1772), who had studied painting under Hanabusa Itchō. In accordance with the Chinese custom of his day he signed his paintings with a surname in one character instead of with his complete Japanese family name.

The final character of the seal inscription is perhaps "kai" (revolve) rather than "jitsu" (day), but as the "day" version occurs in two Chinese poems, one by Li Po (705?–762), the other by Tu Mu (803–852), it seems the more likely reading. Because of the daily revolution of the earth, the fundamental meaning remains the same in either case.

The technique in thin ink monochrome on a gold ground is a late development. The humorous characterization is a feature of the Hanabusa school.

30. Fowls Under a Banana Tree

SHŌHAKU 1730–1783 — Post Ashikaga Idealistic School

Two-fold paper screen, ink and slight red

Signed: Soga Shōhaku. Pl. C, no. 2

Seal: Jasokuken Shōhaku. Pl. C, no. 2

H. 1.506 W. .869

Reg. No. 11.4515, Fenollosa-Weld Collection

Ref: *International Studio*, Sept. 1930, "Paintings by Shōhaku, the Fanatic" by Kojiro Tomita

Soga Shōhaku was an eccentric artist and should be classed alone. A contemporary and enemy of Ōkyō, he sneered at the academic art of his day and longed to go back to the fifteenth century masters. Hence he used a seal reading Soga Jasokuken.

At first he studied under Takada Keiho (c. 1680–c. 1760). In character he was as arrogant and implacable as his art is bold and high-spirited. The date of his death is sometimes given as 1781.

31. Birds and Flowers

SHŪKI 1785–1862 Nagasaki School

Two-fold paper screen, full color

Signed: right panel—Bunkyū Kigen Seiwagetsu ga Shūki, i.e. 1861, 4th month, painted by Shūki

left panel—Shūki. Pl. C, no. 3

Seals: Shūki rōjin. Pl. C, no. 3

H. 1.109 W. .497

Reg. No. 11.4671, Fenollosa-Weld Collection

Okamoto Shūki first studied under Ōnishi Keisai (active c. 1820), who had been a pupil of Tani Bunchō (1764–1841), but later he became a devoted follower of Watanabe Kazan (1793–1841). He lived in Edo as a retainer of Lord Ōkubo of Odawara. He is especially famous for flower paintings, and is frequently classified with the artists of the Nanga school. This group did not depend on a direct family relationship like the Kano and Tosa schools but consisted of artists who favored the so-called "Southern style" in China and who followed this with much individual variation.

32. a, b Monkeys

SOSEN 1747–1821 Kyōto School

Pair of six-fold paper screens, slight color

Signed: Sosen. Pl. B, no. 4

Seals: Morikata. Pl. B, no. 4

H. 1.386 W. .582

Reg. No. (a) 11.8591, (b) 11.8590, Bigelow Collection

Mori Sosen is known as the greatest painter of monkeys. Born in Nagasaki, or according to another account in Nishinomiya near Ōsaka, he first studied under a Kano artist, Yamamoto Joshunsai (d. 1784), but he developed a style of his own, based on a close observation of nature. In later life he changed the "So" character of his name to a different "So" character, that used on no. 34. This change was due to a poem by Shibano Ritsuzan (1734–1807) praising Sosen's monkey paintings. A painting signed in the earlier Sosen manner can be dated to 1786.[1] Sosen was primarily a specialist in paintings of monkeys, just as Itō Jakuchū (1716–1800) was in fowls. In animal paintings he is said to have influenced even Ōkyō, who was younger by fourteen years.

33. Deer

SOSEN 1747–1821 Kyōto School

Two-fold paper screen, slight color

Signed: Sosen hitsu. Pl. B, no. 5

Seals: Sosen. Pl. B, no. 5

H. 1.695 W. .921

Reg. No. 11.8592, Bigelow Collection

For biographical note see no. 32

[1] *Kokka*, no. 131, Jan. 1901

34. Peafowl

SOSEN 1747–1821 — Kyōto School

Two-fold paper screen, ink monochrome

Signed: Sosen. Pl. B, no. 6

Seals: upper—Mori Morikata. Pl. B, no. 6
lower—Sosen. Pl. B, no. 6

H. 1.307 W. .579

Reg. No. 11.4769, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 175

For biographical note see no. 32

35. a Plum Blossoms, Stork, and Deer
b Pine, Bat, and Deer

GOSHUN 1752–1811—plum blossoms — Kyōto School
GANKU 1756–1838—stork
TŌYŌ 1753–1839—deer
KEIBUN 1779–1843—pine
TŌYŌ 1753–1839—bat
TOYOHIKO 1778–1845—deer

Pair of two-fold paper screens, slight color

Signed: Goshun. Pl. C, no. 6
Tsuru wo utsutsu Ganku—stork drawn by Ganku. Pl. C, no. 4
Tōyō. Pl. C, no. 7
Keibun. Pl. C, no. 5
Toyohiko. Pl. C, no. 8

Seals: Goshun. Pl. C, no. 6
Kakan Ganku. Pl. C, no. 4
Tōyō. Pl. C, no. 7
Keibun Shisō. Pl. C, no. 5
Toyohiko Shigen. Pl. C, no. 8

H. 1.659 W. .914

Reg. No. (a) 11.8174, Bigelow Collection; (b) 11.4736, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 174

These screens are the joint work of artists living in Kyōto and probably date from the first decade of the nineteenth century. Tōyō alone has painted on both screens.

Matsumura Goshun was the founder of the Shijō school, which may be considered a branch of the Maruyama school of Ōkyō. At first Goshun studied under Ōnishi Suigetsu (active c. 1780). Next he followed Yosa Buson (1716–1783) both in art and in the writing of seventeen syllable poetry. On Buson's death Goshun tried in vain to enter the studio of Ōkyō. They became close friends, however, and it was Ōkyō's artistic influence upon Goshun which created the Shijō school. As Goshun had no children, he was succeeded by his younger brother Keibun. He was

patronized by Prince Shinnin (1767–1805) at Myōhōin temple. According to another account[1] he died at sixty-nine which would date his birth to 1742.

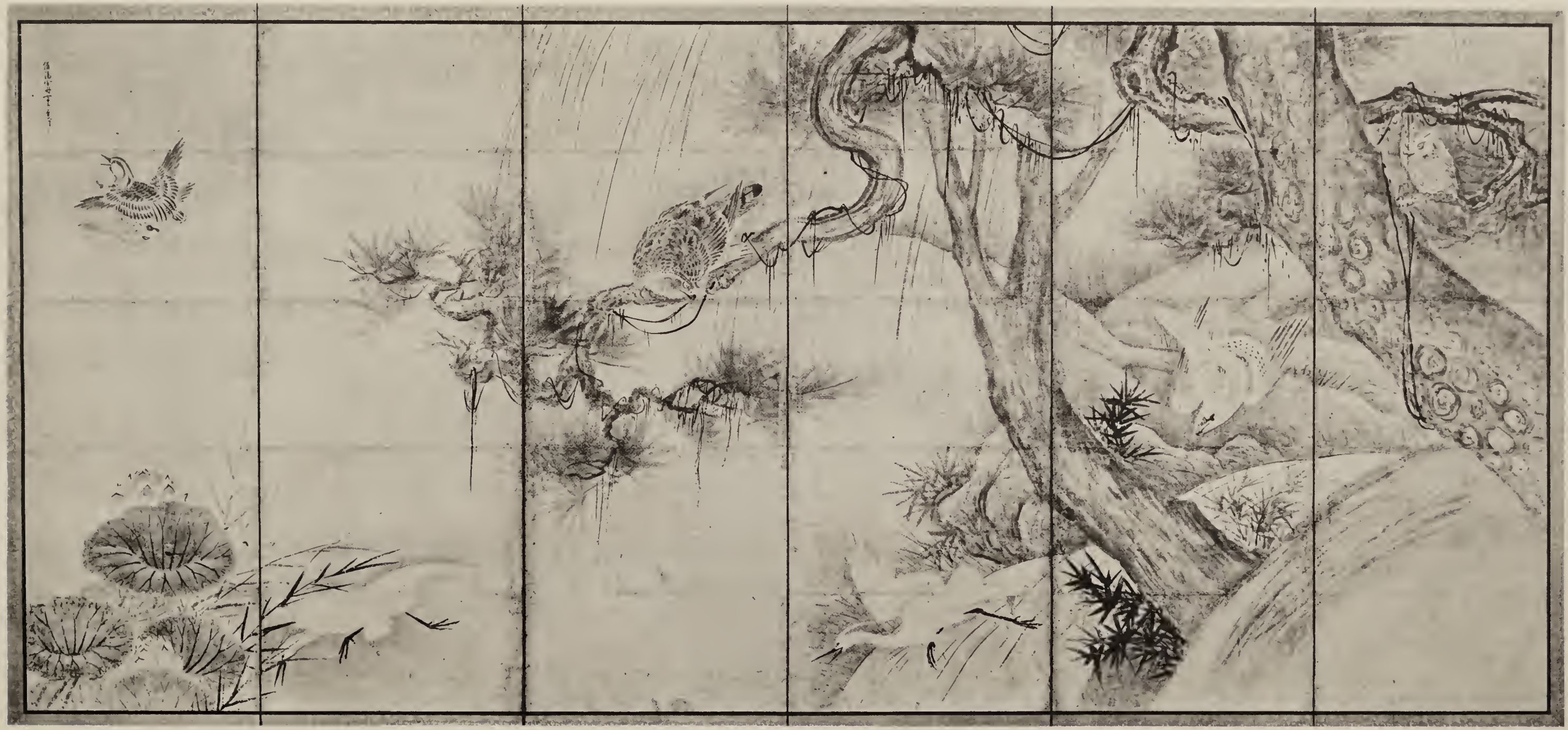
Matsumura Keibun was the younger brother of Goshun. He learned from both Goshun and Ōkyō. During the period from 1818 to 1843 he and Toyohiko were the leading artists of Kyōto where he was an attendant to Prince Shinnin. He is especially famous as an artist of birds and flowers.

Okamoto Toyohiko came from Bitchū province. His first teacher was Kuroda Ryōzan of Tamashima in the same province. In Kyōto he studied under Goshun.

Tō Tōyō came from Rikuoku province. In Kyōto he was at first the pupil of Kano Baishō (1729–1808). Later he became acquainted with Buson, Ōkyō, and Goshun. He was appointed painter to the lord of Sendai.

Kishi Ganku was born in Kanazawa. He was a retainer of Prince Arisugawa. Although his original family name had been Saiki, he changed it to Kishi and his followers are often designated as the Kishi school. From 1809 to 1813 he lived in Kanazawa. In later life he retired to Iwakura near Kyōto.

Kokon Shoga Kantei Benran, ibid.



1a

FALCONS AND HERONS IN TREES

SESSHŪ 1420-1506

Ashikaga Idealistic School Fenollosa-Weld Collection

1b

MONKEYS AND BIRDS IN TREES

SESSHŪ 1420-1506

Ashikaga Idealistic School Fenollosa-Weld Collection

2

SPANIEL

MOTONOBU(?) 1476-1559

Kano School Bigelow Collection

3

DUCKS, PINE, AND BAMBOO

UTANOSUKE(?) 1513-1575

Kano School Bigelow Collection

4

FOWLS, FLOWERS, AND PINES

SHŌEI 1519-1592

Kano School Fenollosa-Weld Collection

5a

HORSES IN STABLES

TOMONOBU active c. 1565

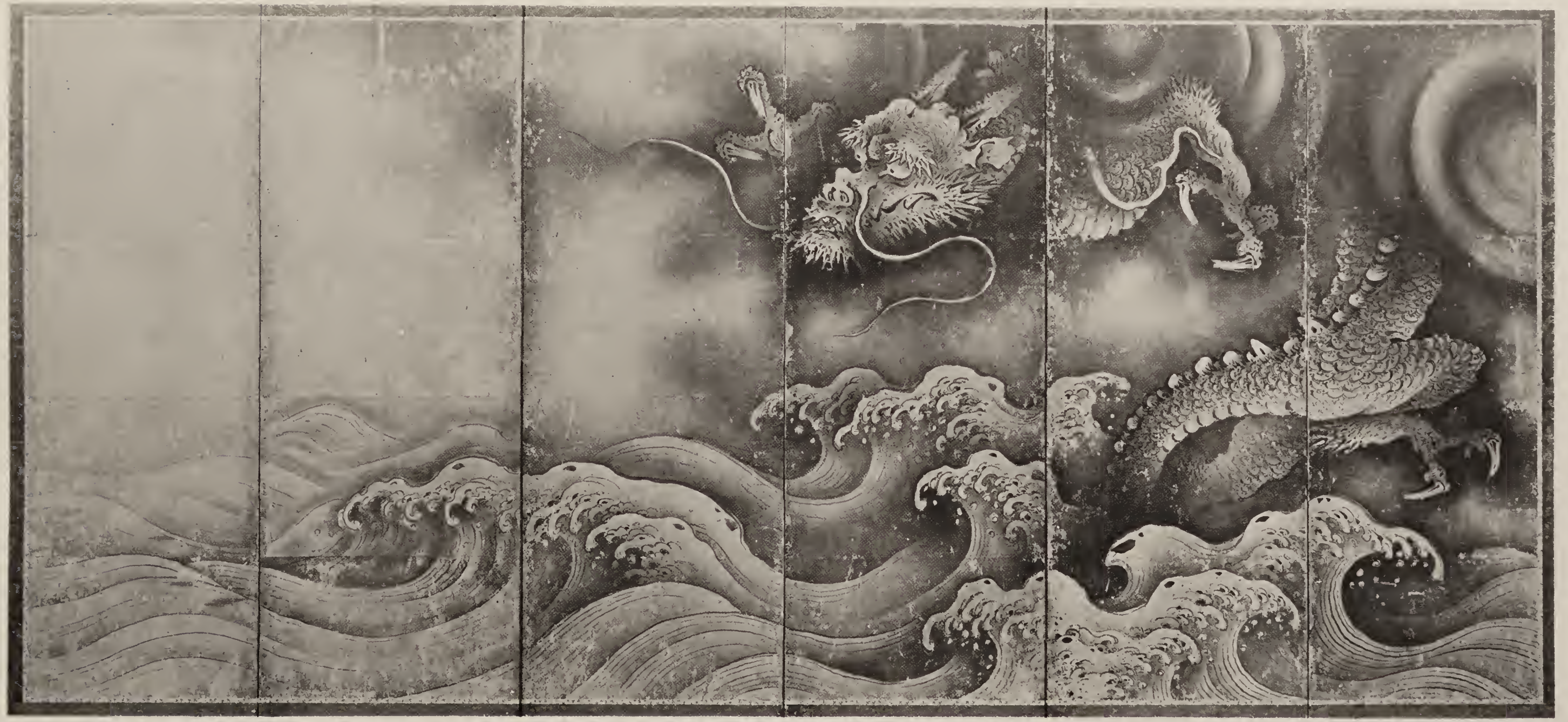
Kano School Fenollosa-Weld Collection

5b

HORSES IN STABLES

TOMONOBU active c. 1565

Kano School Bigelow Collection

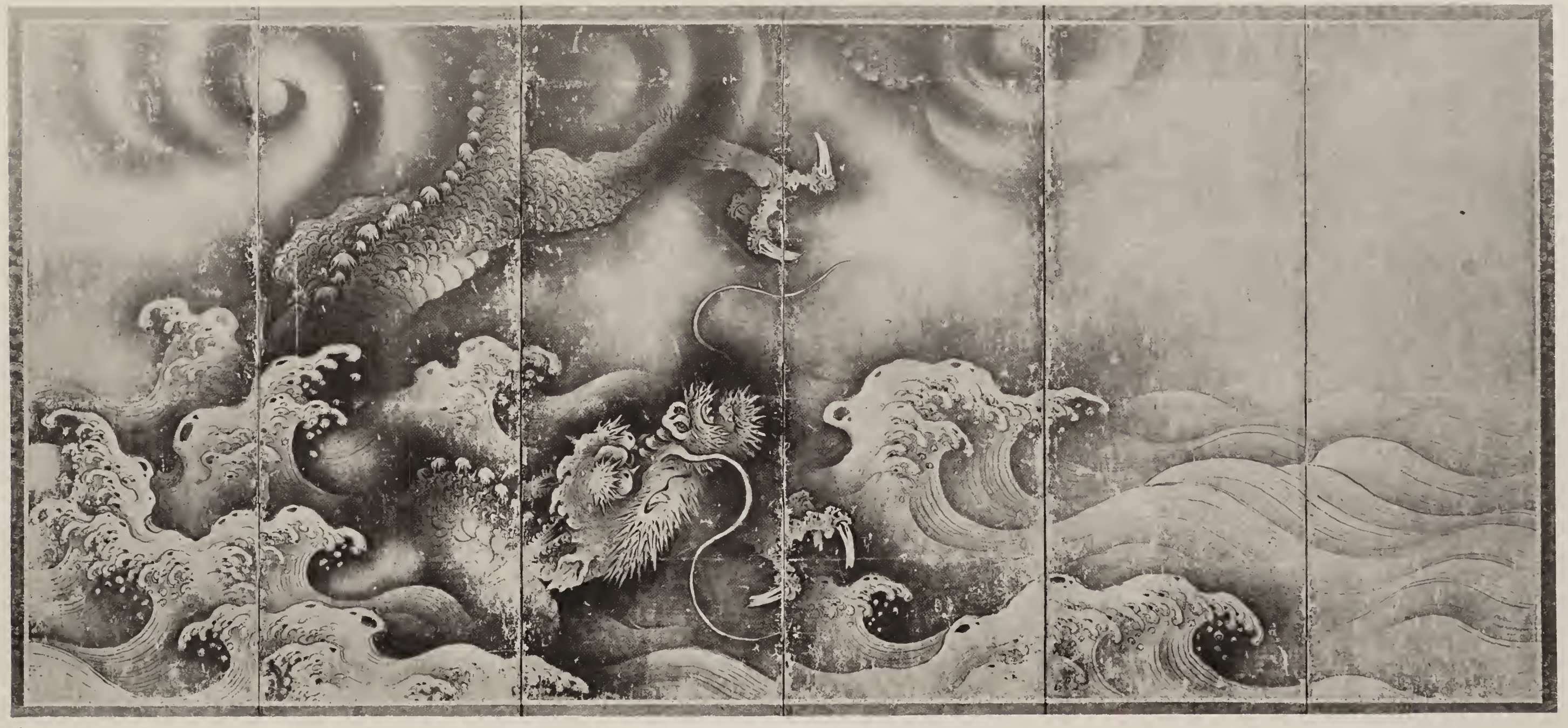


6a

DRAGONS ON WAVES

ANONYMOUS 16th century, middle

Ashikaga Idealistic School Fenollosa-Weld Collection



6b

DRAGONS ON WAVES

ANONYMOUS 16th century, middle

Ashikaga Idealistic School Fenollosa-Weld Collection

7a

DRAGON

EITOKU(?) 1543-1590

Kano School Fenollosa-Weld Collection

7b

TIGER

EITOKU(?) 1543-1590

Kano School Fenollosa-Weld Collection

8a

DRAGON

TŌHAKU 1539-1610

Post Ashikaga Idealistic School Fenollosa-Weld Collection

8b

TIGER

TŌHAKU 1539-1610

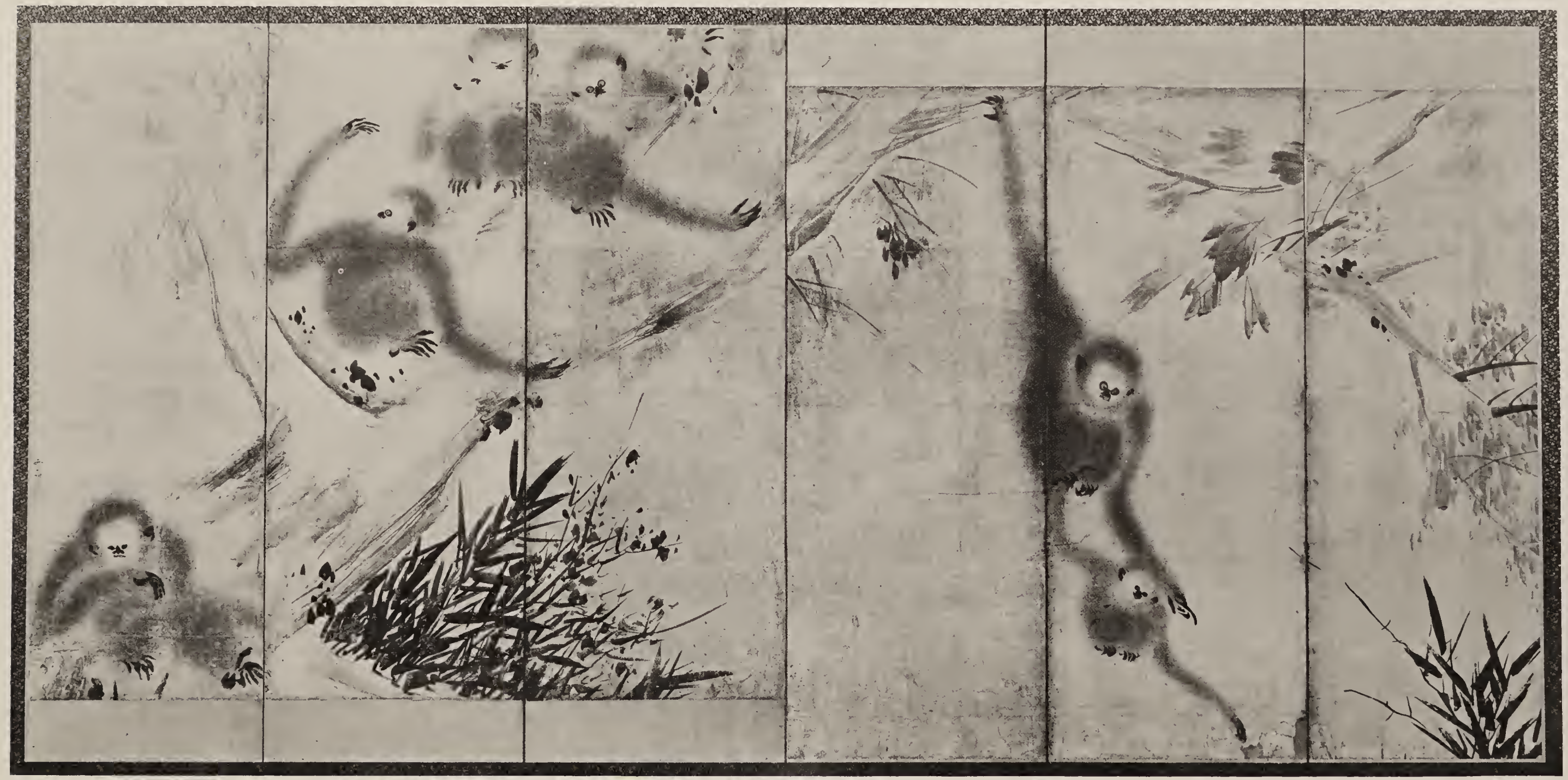
Post Ashikaga Idealistic School Bigelow Collection

9a

MONKEYS

TŌHAKU 1539-1610

Post Ashikaga Idealistic School Bigelow Collection



9b

MONKEYS

TŌHAKU 1539-1610

Post Ashikaga Idealistic School Bigelow Collection

10

MONKEYS

TŌHAKU STYLE 17th century, early

Post Ashikaga Idealistic School Gift by Special Contribution

11

WILLOWS, PEONIES, AND HERONS

SŌYA(?) 17th century, first half

Post Ashikaga Idealistic School Bigelow Collection

12a

CATTLE

SAKON 17th century, first half

Post Ashikaga Idealistic School Bigelow Collection

12b

HORSES

SAKON 17th century, first half

Post Ashikaga Idealistic School Bigelow Collection

13a

FLOWERS

SŌTATSU ?-1643

Kōetsu School Fenollosa-Weld Collection

13b

FLOWERS

SŌTATSU ?-1643

Kōetsu School Fenollosa-Weld Collection

14a

POPPIES

SŌTATSU ?-1643

Kōetsu School Gift of Mrs. W. Scott Fitz

14b

POPPIES

SŌTATSU ?-1643

Kōetsu School Gift of Mrs. W. Scott Fitz

15a

CHRYSANTHEMUMS

SŌTATSU STYLE 17th century, second half

Kōetsu School Chinese and Japanese Special Fund

15b

CHRYSANTHEMUMS

SŌTATSU STYLE 17th century, second half

Kōetsu School Chinese and Japanese Special Fund

16a

EAGLE

CHOKUAN I STYLE 17th century

Post Ashikaga Idealistic School Bigelow Collection

16b

FALCON

CHOKUAN I STYLE 17th century

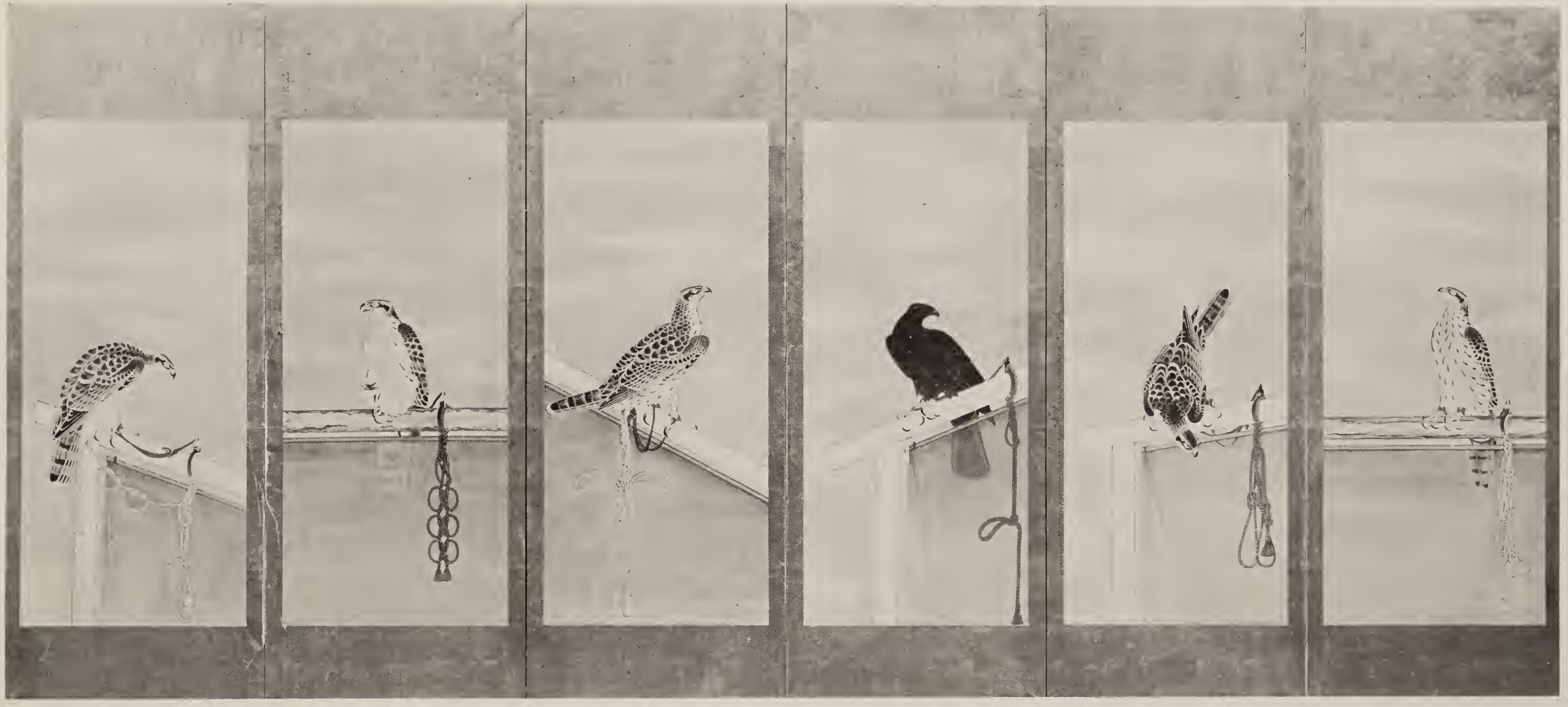
Post Ashikaga Idealistic School Fenollosa-Weld Collection

17a

TWELVE FALCONS

CHOKUAN II STYLE 18th century

Post Ashikaga Idealistic School Fenollosa-Weld Collection



17b

TWELVE FALCONS

CHOKUAN II STYLE 18th century

Post Ashikaga Idealistic School Fenollosa-Weld Collection

18a

EAGLES AND FALCONS

GESSAN active c. 1615-1623

Kano School Fenollosa-Weld Collection

18b

EAGLES AND FALCONS

GESSAN active c. 1615-1623

Kano School Fenollosa-Weld Collection

19

FALCONS

SANRAKU (?) 1559-1635

Kano School Fenollosa-Weld Collection

20

MAPLE LEAVES

ANONYMOUS 17th century, middle

Kano School Fenollosa-Weld Collection

21

WILLOWS AND HERONS

ANONYMOUS 17th century, middle

Kano School Ross Collection

22

CHERRY BLOSSOMS AND PEAFOWL

SANSETSU STYLE 17th century, middle

Kano School Bigelow Collection

23

UJIBASHI BRIDGE

ANONYMOUS 17th century, second half

Kano School Chinese and Japanese Special Fund

24

CHERRY TREE IN FULL BLOOM

ANONYMOUS 17th century, second half

Kano School Chinese and Japanese Special Fund

25a

FLOWER CARTS

RITSUŌ(?) 1663-1747

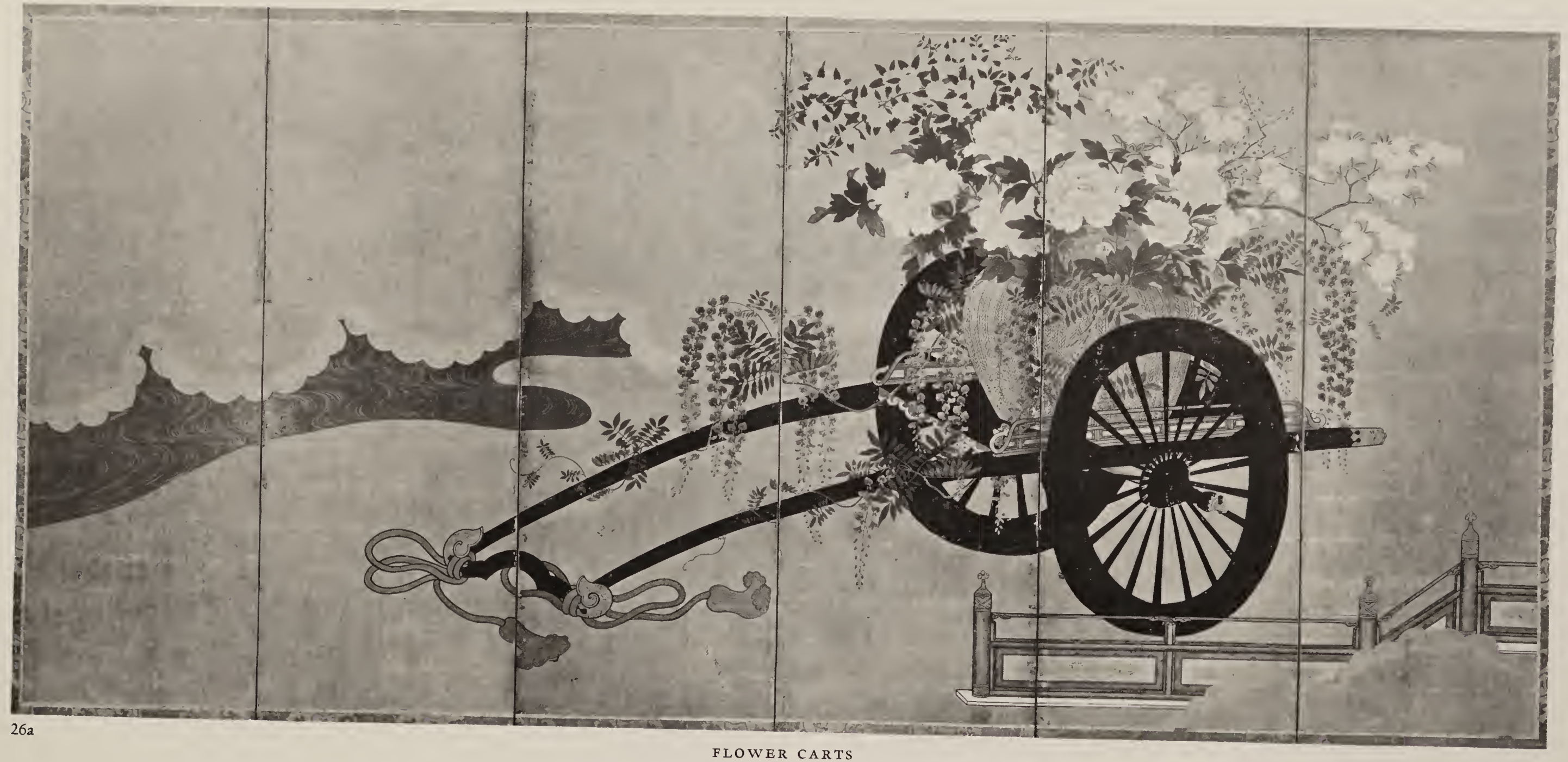
Kano School Bigelow Collection

25b

FLOWER CARTS

RITSUŌ(?) 1663-1747

Kano School Bigelow Collection

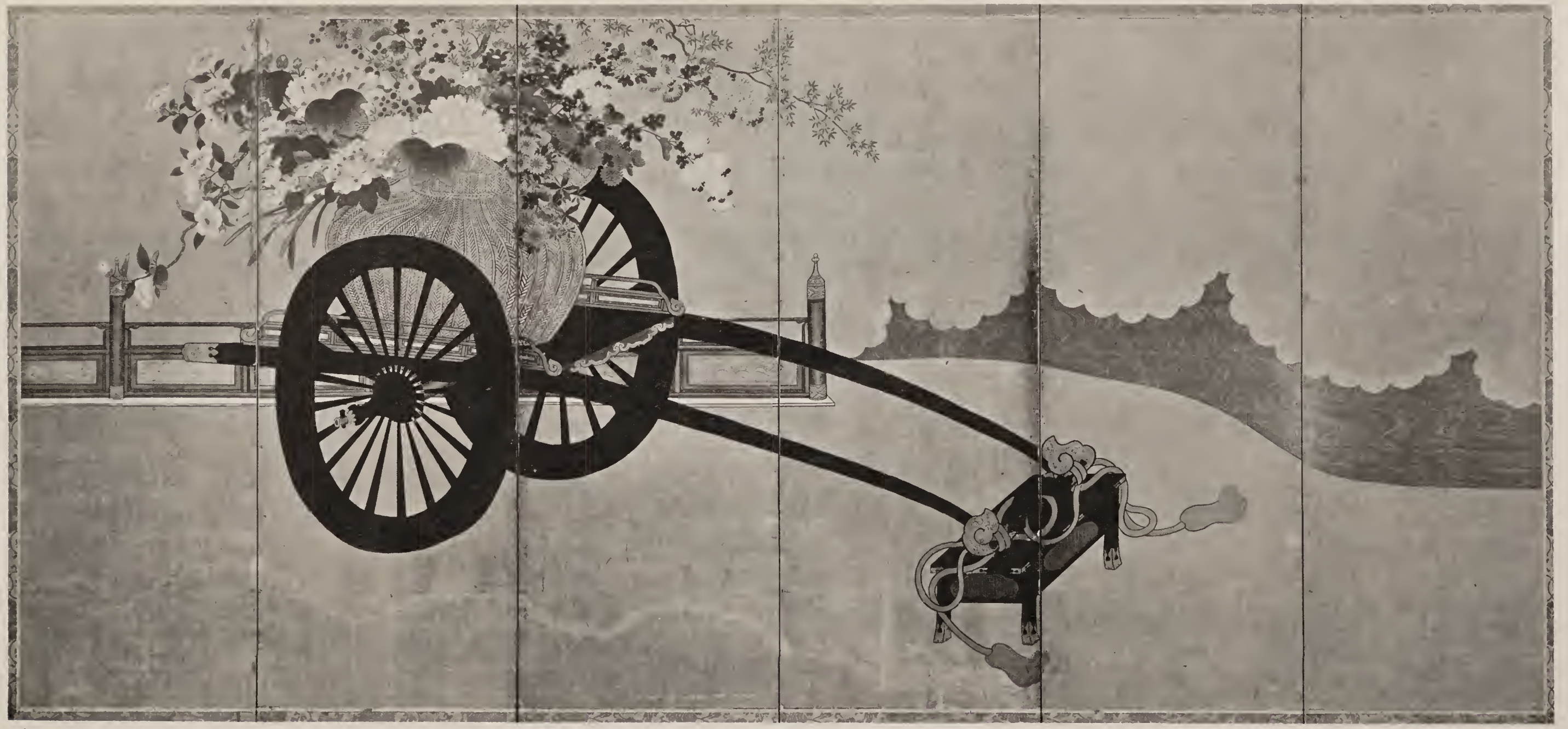


26a

FLOWER CARTS

ANONYMOUS 17th-18th centuries

Kano School Bigelow Collection



26b

FLOWER CARTS

ANONYMOUS 17th-18th centuries

Kano School Bigelow Collection

27a

SPRING FLOWERS

SHIKŌ STYLE 18th century, first half

Kōetsu School Chinese and Japanese Special Fund

27b

AUTUMN FLOWERS

SHIKŌ STYLE 18th century, first half

Kōetsu School Chinese and Japanese Special Fund

28

SPRING AND AUTUMN FLOWERS

ANONYMOUS 18th century, first half

Kōetsu School Ross Collection

29a

LIONS

SŪSETSU 1736-1804

Kano School Fenollosa-Weld Collection

29b

LIONS

SŪSETSU 1736-1804

Kano School Fenollosa-Weld Collection

30

FOWLS UNDER A BANANA TREE

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection

31

BIRDS AND FLOWERS

SHŪKI 1785-1862

Nagasaki School Fenollosa-Weld Collection

32a

MONKEYS

SOSEN 1747-1821

Kyōto School Bigelow Collection

32b

MONKEYS

SOSEN 1747-1821

Kyōto School Bigelow Collection

33 DEER

SOSEN 1747-1821

Kyōto School Bigelow Collection

34 PEAFOWL

SOSEN 1747-1821

Kyōto School Fenollosa-Weld Collection

35b

PINE, BAT, AND DEER

KEIBUN 1779-1843

TŌYŌ 1753-1839

TOYOHIKO 1778-1845

Kyōto School Fenollosa-Weld Collection

35a

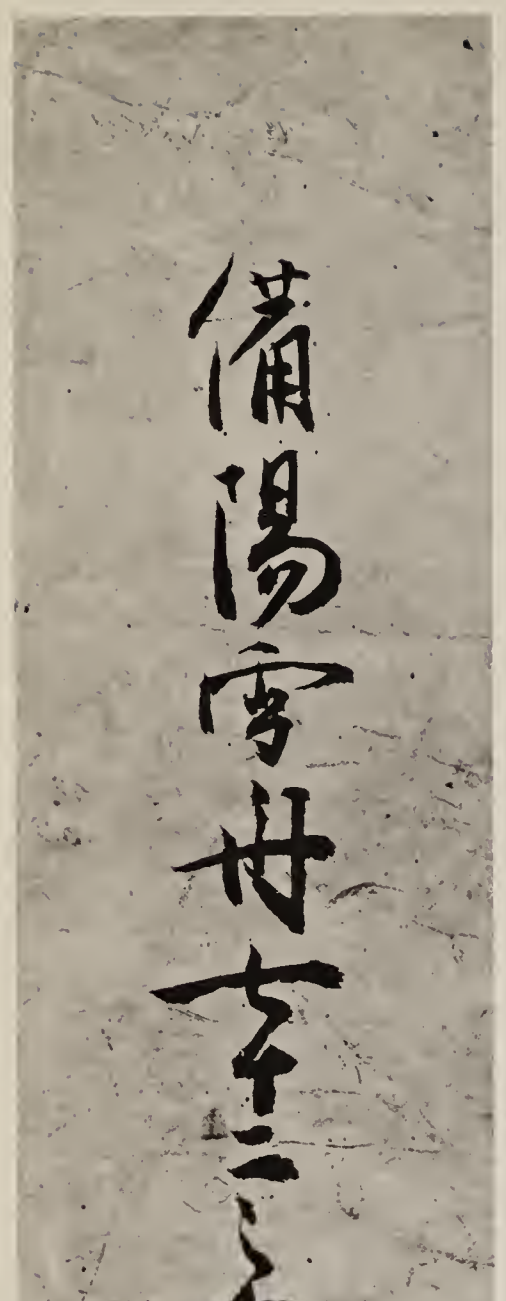
PLUM BLOSSOMS, STORK, AND DEER

GOSHUN 1752-1811

GANKU 1756-1838

TŌYŌ 1753-1839

Kyōto School Bigelow Collection



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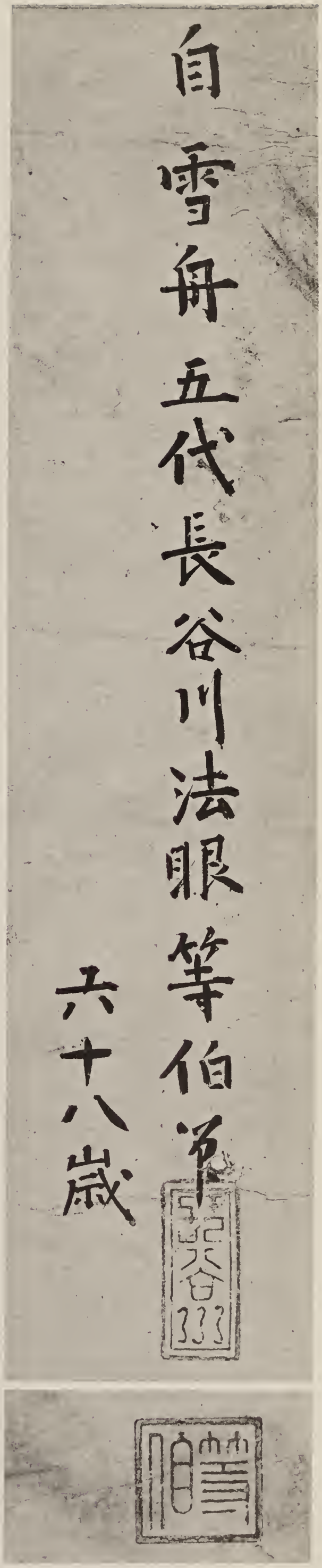

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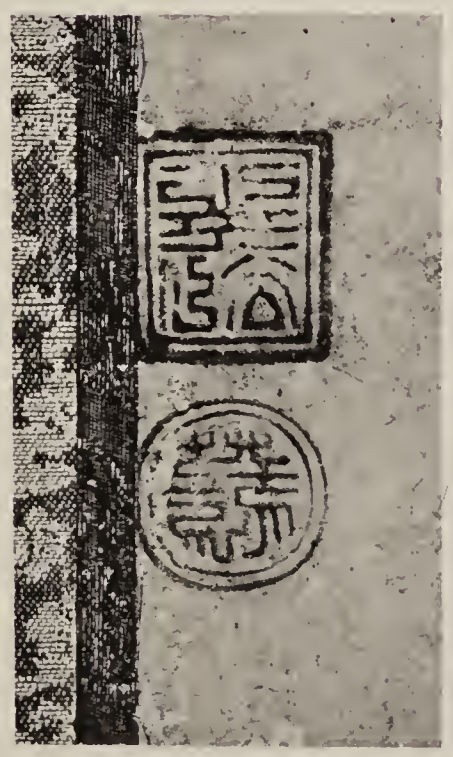

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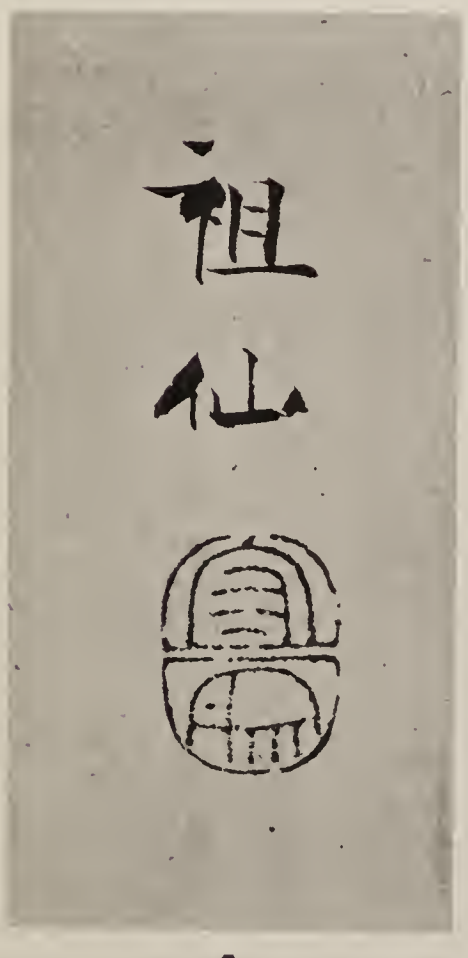

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